Ancient Collections in Washington University

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Preface

This small catalogue of selected objects from the collections of Washington University was prepared to accompany an exhibition in the St. Louis City Art Museum on the occasion of the joint convention of the American Philological Association and the Archaeological Institute of America. The editors hope to make more widely known the objects in the University collection, particularly the large collection of coins, most of which have never been published. Professor Kevin Herbert of the Classics Department prepared the text on the coins and edited the sections on the papyri and rare books. Professor Sarantis Symeonoglou of the Department of Art and Archaeology prepared the text on the vases. Professor Zola Packmann of the Classics Department prepared the text on the papyri and Patrick Russell, Rare Books Cataloger, prepared the section on the rare books. Ronald Barry and Alan Volpe helped with work on the vases, and Mark Meister helped with work on the coins. Photographs of the coins were made by Kevin Herbert, of the papyri by Zola Packmann, and of the vases by Paul Piaget.

KEVIN HERBERT
SARANTIS SYMEONOGLOU
Editors

Washington University
St. Louis, Missouri
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I

Vase Painting

Introduction

The collection of Greek vases at Washington University consists of some thirty vases and fragments. Twenty-one of the vases were displayed at the Louisiana Purchase Exposition in 1904, and were subsequently purchased for the University by Robert Brookings and Charles Parsons. A few vases were later added. Nine of the vases were published by George E. Mylonas in the *American Journal of Archaeology* 44 (1940) pp. 187-211. The collection is not large enough in itself to illustrate the development of Greek vase painting. For this reason, it seemed preferable to give in this small publication a brief description of each vase and a short commentary regarding its significance.

WU 3267; beaked oinochoe (Figs. 1-2); ca. 575-550 B.C. Late Corinthian.

Ht. 17.3cm., Diam. 12.9cm., Diam. base 7.8cm.

Three-ribbed handle, plastic female head where handle joins neck. Main frieze: lotus-palmette flanked by two cocks in anthithetical pose. Behind each cock is a youth on horseback wearing a short chiton and holding spear and reins. Shoulder: lotus-palmette frieze with tongues in rhythmic black, purple, and white above. Below main frieze: a net pattern, below which are rays rising above the tongue pattern of the foot. Back (below handle): palmette with echinus leaves.

Fig. 1

Fig. 2

WU 3263; pyxis (Figs. 3-4); ca. 575-550 B.C.; Late Corinthian.
Ht. 14.0cm., Diam. 12.7cm., Diam. base 8.2cm.

Pyxis with handles in the form of female heads. A lid in the Washington University Collection (WU 3263A) does not belong to this vase, but to one undoubtedly very similar. The main decoration is a frieze consisting of three groups of figures placed in the areas between the handles:

1) a siren flanked by two sphinxes
2) a siren flanked by two griffins (pointed ears and double knobs indicate influence of metallic griffin protomes)
3) a lotus-palmette flanked by two antithetic water birds and two lions.

The rim displays a fret design on top and a meander design on the side. Tongues on the shoulder and rays above the base frame the main frieze. Plastic female heads have hair, eyes, mouth, ears, and necklace painted in brown over the white face.

Fig. 3

Fig. 4

The two Late Corinthian vases in our collection are representative of a period of renewed excellence in Corinthian pottery manufacture. This excellence was sparked by the keen competition with Athenian potters and painters. Each of our examples has a red-buff slip in imitation of the fired Athenian clay. The Corinthian vases of this period are well

made and carefully painted. The oinochoe displays in shape the influence of metal prototypes. The decoration is dominated by floral motifs; the main scene is purely decorative, showing unrelated subjects arranged heraldically on either side of a lotus-palmette. The use of bright colors heightens the decorative effect. The pyxis, one of the loveliest vases in the collection, displays three heraldic groups in the zone below the plastic handles; the motifs are taken from the large Corinthian repertory of animals and mythological creatures. The female heads are carefully modelled and painted white. Both of these vases display symmetrical compositions, bright alternating colors, and precision in the execution of details, all of which were intended to produce a charming, decorative effect.

Fig. 5

Fig. 6

WU 3272; Siana Cup (Figs. 5-6); Attic black-figure by the "C" Painter (Beazley); ca. 570-560 B.C.
Ht. 13.9cm., Diam. 25.6cm., Diam. base 9.5cm.

Exterior decoration, sides A and B: combat between two nude warriors wearing Corinthian helmets, armed with shield and spear. Beside each warrior stands a groom with legs turned

away but face turned toward the combat. Each holds reins in one hand, spear in the other. Each wears a purple chlamys and holds a white chiton for his master. Horses are shown in frontal view with heads turned away from the center. Enclosing the scene on either side stands an old bearded man facing center, dressed in white chiton and purple himation, holding a spear. Interior decoration: Chimaera in tondo surrounded by a wide floral band (leaves in reserve decoration) and narrow band of dots in double row. Chimaera with lion body moves to the right. The lion head turns backward toward the goat-protome issuing from the back.

In the manner of Corinthian vases, this cup displays a symmetrical composition and the primary intention of the artist is to achieve a decorative effect. For these reasons, this artist has been called the "Corinthianizing" painter. However, one may distinguish a certain leaning toward narrative in this work; although a specific subject cannot be identified, one could call to mind a number of stories involving a duel. The representation on the interior surface is Corinthian in its subject, but executed differently with bright red paint on the body of the lion and a goat-protome larger than usual. The spacing of the figure inside the tondo indicates a new understanding of the circular surface. Although this is not a major work by the "C" painter, it is certainly characteristic of his style.

WU 3285; band cup (Fig. 7); Attic black-figure; in the manner of the Elbows Out painter (Beazley); ca. 550-540 B.C.
Ht. 13.5cm., Diam. 21.0cm., Diam. base 9.0cm.

Decoration: sides A and B: swan between two cocks; two palmettes spreading from each handle. The swan wings are fully spread and contrast with the unusually thin neck and small head. Purple color on inner surface of wings. The four cocks display individual differences in coloring and anatomical details. Interior: reserved disc with small painted circle in center.

Fig. 7

This vase is an example of a class of vases known as "Little Master Cups" produced during the third quarter of the 6th century B.C. Our painter's work resembles that of the Elbows Out painter; both have been classified by Beazley as black-figure mannerists. In subject and decorative characteristics our cup displays the influence of Corinthian pottery. Some "Little Master Cups" are masterpieces of miniature vase painting; their subjects are drawn from a variety of sources such as mythology and daily life.

Fig. 8

Fig. 9

WU 3274; neck-amphora (standard) from Orbetello (Figs. 8-9); the Long-Nose painter (Beazley); ca. 540-525 B.C.
Ht. 41.5cm., Diam. 26.9cm., Diam. base 14.3cm.

Side A: Herakles and Cerberus. A two-headed Cerberus faces left toward a bearded Hermes in petasos, short chiton, himation, and winged boots. Hermes holds a long staff in his right hand and bends toward Cerberus. At the extreme left, partly concealed by Hermes, stands Herakles wearing the lion skin and holding a club in his right hand while gesturing with his left. Cerberus has a pointed muzzle, powerful body, and long legs. Behind Cerberus stands a male figure (Hades) wearing chiton and himation. His white hair, beard and wreath are now lost. At the extreme right is a female figure (Persephone) wearing a himation over a long chiton. The white color of her left arm, her face, and the fingers of her right hand is now lost. On the shoulder is the inscription Timotheos Kalos.

Side B: Theseus wrestling the Minotaur. A youth stands on the left, a maiden on the right.

Herakles was the most popular hero in 6th century mythological representations. In this vase, the artist illustrates an unfamiliar version of the story of the capture of Cerberus; it is Hermes' cleverness rather than Herakles' strength that tames the hideous guardian of the nether-world; the wolf-like Cerberus has only two heads rather than the usual three, and no snake heads; unlike most other archaic representations of this last labor of Herakles, this one does not depict Athena. In an attempt to break the symmetry so common in archaic vase painting, the artist has painted two separated figures and most of the body of Cerberus on the right, and two overlapping figures on the left; Hades and Persephone, gesturing in a lively manner, display their feelings about the strange visitor, as Herakles and Hermes concentrate on the difficult task at hand.

On the other side of the vase is a composition which is well balanced but carelessly executed. Even here, the artist chooses an unconventional version of a myth: Theseus wrestling with the Minotaur rather than attacking him with a dagger.

WU 3286; olpe (Figs. 10-11) the Leagros group (von Bothmer); ca. 510 B.C.
Ht. 22.6cm., Diam. 12.3cm., Diam. base 8.6cm.

Panel with komos scene. Two men wearing himatia draped over their backs walk to the right and hold crooked sticks. The largely naked bodies overlap. The front figure turns backward while the figure in the background turns in the opposite direction. Both have long beards and wear ivy wreaths. The dog in the lower left corner moves to the left and turns his head to the right. Vines and grapes frame the scene. There is a branch of ivy leaves above the panel.

Fig. 10

Fig. 11

Our olpe has not been attributed to a painter or workshop. It belongs to the late black-figure style, and was painted after the introduction of the red-figure technique. The subject, depicting revellers or followers of Dionysos, was quite common at the end of the sixth century. The figures of the two men with their spread himatia are so close together that it is difficult to read the composition. It is as though the artist tried to produce in black-figure the stylistic innovations of red-figure painting. However, without the aid of other colors (only a little purple is used) the representation is unclear.

WU 3273 (Gift of Charles Parsons, 1923); black-figure lekythos (Figs. 12-14); attributed to the Diosphos Painter; ca. 500-490 B.C.

Ht. 19.1cm., Diam. 5.9cm., Diam. base 4.8cm.

Gigantomachy? Three quarter view of Athena in quadriga, a hoplite on either side. All figures are shown moving to the left. Athena wears a high-crested helmet, chiton, and aegis; each hoplite wears a helmet similar to that of Athena and holds a long spear and shield. The body of the lekythos is covered with a white slip.

Fig. 12

Fig. 13

Fig. 14

WU 3278 (Gift of Charles Parson, 1923); black-figure lekythos (Figs. 15-17); the Athena painter; ca. 480 B.C.
Ht. 19.7cm., Diam. 6.7cm., Diam. base 4.7 cm.

Achilles in ambush and Polyxena at water fountain. At the extreme right, a bearded Achilles holding a spear in his left hand crouches behind a shield held in his right hand. In front of Achilles, a natural spring flows down from a rock, the opening of which is shaped as a lion head, into a hydria resting on the ground. A raven (ill omen) stands on the rock. At the extreme left, Polyxena, wearing a long chiton, bends over reaching for the hydria. There are tree branches in the background.

Fig. 15

Fig. 16

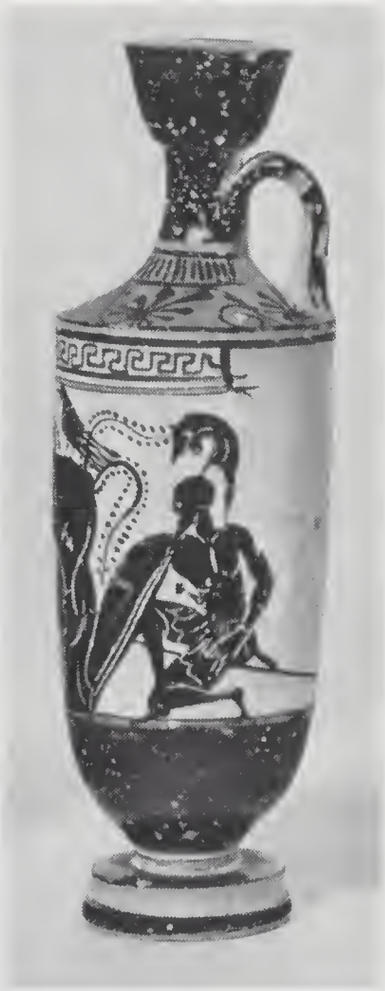


Fig. 17

The two black-figure lekythoi date to the early 5th century, the time that these vases began to be covered with a white slip. Most of the vases of this type, including those in our collection, were painted very quickly, almost mechanically. The representation covers ⅔ of the surface and in most examples, as in ours, the composition is loose. Sometimes we find that the artist has reproduced exactly the same representation on a number of vases. Our no. 3273 has an exact parallel in Karlsruhe (no. 187) and is by the very same painter. Our no. 3278 with the unusual subject of Polyxena and Achilles at the fountain, has five other parallels by the Athena painter.

WU 3279; black-figure lekythos (Figs. 18-19); attributed to the Athena painter (Beazley); ca. 500-480 B.C.
Ht. 30.5cm., Diam. 10.9cm., Diam. base 7cm.

Herakles and the Nemean lion. At the extreme right, the Nemean lion stands at the cave entrance facing left. The right foreleg is raised, mouth is stretched wide, and the left foreleg grips a dead fawn. A nude, bearded Herakles, holding club in right hand and bow and arrow in left, advances toward the right. Behind Herakles, at the extreme left, is Hermes moving slowly to the right while looking back. Tree branches are in the background.

Fig. 18

Fig. 19

The first labor of Herakles is depicted here with Hermes assisting the hero rather than Iolaos. The god clasps his hands in expression of his anxiety over the imminent fight. He even faces away from the lion as the bearded Herakles advances decisively toward the front of the cave. This is a most unusual treatment of the subject. The composition is somewhat broad, occupying more than ⅔ of the surface of the vase.

Fig. 20

WU 3275; white-ground lekythos (Fig. 20); the Achilles painter (Beazley); ca. 460-450 B.C.
Ht. 32.3cm., Diam. 9.9cm., Diam. base 6.7cm.

A standing female figure with head turned toward the left and a chair (klismos) in profile (partially hidden). The female figure is dressed in a long chiton with a shawl (the vermillion color of which has almost completely disappeared) draped over her left shoulder. In her extended right hand, she holds a plemochoe. The woman and vase are outlined in diluted brown paint; her hair is dark brown; the exposed parts of her body (head, neck, right arm) and the plemochoe are painted snow white in contrast to the light buff of the body of the lekythos.

One of the most important works in the collection is this white-ground lekythos by the Achilles painter. The use of two white colors indictates that it is one of his early works. J. D. Beazley has shown that the potter of this vase is not the usual collaborator of the Achilles painter and that the shoulder palmettes were painted by someone else. Also unusual is the presence of only one figure. Though the colors are somewhat worn, enough is preserved for us to appreciate this artist's delicacy and grace.

Fig. 21

WU 3277; white-ground lekythos (Fig. 21); ca. 430-420 B.C.
Ht. 42.9cm., Diam. 11.7cm., Diam. base 8.0cm.

In the center of the representation is a stele topped by a double volute-palmette finial; a funeral drape hangs at the center. In front of the stele and to the right of it sits a female figure facing left. Her right arm embraces the stele. She wears a long chiton; a purple himation falls at her back, over her chair (diphros) and over her left thigh. Facing her on the left is a youth wearing a chlamys, the borders of which are outlined with dots between lines. He holds two fillets (tainiai) in his left hand. Behind the seated figure on the right is a man dressed in a long chiton with a purple himation draped over his head. He wears a headband as well.

WU 3276; white-ground lekythos (Fig. 22); ca. 430-420 B.C.
Ht. 28.7cm., Diam. 8.8cm., Diam. base 6.2cm.

In the center of the representation is a funeral stele, in front of which stands a young boy facing right, dressed in a chiton with purple borders. He holds a bird in his extended left hand. On the right is a male figure inside a boat; the red color of the boat is still preserved. This figure (Charon) extends his right arm in a gesture and holds what is probably a long pole in his left hand (almost completely faded). He wears a conical cap (pilos). To the left of the stele is a female figure facing right, dressed in a long chiton with purple borders and wearing a purple headband. She carries funeral offerings in a tray, among them a lekythos and a plemochoe.

Fig. 22

These two poorly preserved lekythoi have not been attributed to a painter. They are fine examples of funerary lekythoi dating to the last decades of the 5th century. In the first (WU 3277) the seated figure of the deceased woman embraces the grave stele as two relatives present offerings to her. In the second (WU 3276) a deceased child stands before the grave stele facing Charon while the mother presents her child with a tray of offerings. Like most of the white-ground lekythoi of the period, these two vases display an attitude toward death that is characterized by noble restraint.

WU 3283; oinochoe (Figs. 23-24); the Terpaulos painter (Beazley); ca. 500-490 B.C.
Ht. 24.4cm., Diam. 14.1cm., Diam. base 8.1cm.

Maenad wearing long chiton with deer skin over it moves right and faces left. She holds a long staff topped with purple leaves in her right hand. Her raised left arm pulls up the overfold of the chiton. She wears a purple wreath. Ornament: palmettes and tendrils (7 units) and two lotus blossoms are arranged symmetrically at the back.

Fig. 23

Fig. 24

Our earliest example of the Red-figure style shows a dancing maenad. In contrast to the upward swing of the left arm, the body shows little movement. The figure wears a spotted deer skin similar to that seen on so many maenads and satyrs in vase painting. The artist's careful drawing, characteristic of this period, is also seen in the design of the palmettes on the back.

Fig. 25

WU 3271; Nolan amphora (Fig. 25); Hermonax (Johnson, Beazley); ca. 470-460 B.C.
Ht. 29.8cm., Diam. 17.8cm., Diam. base 8.5cm.

Side A: man pursuing a youth. Both figures wear himatia draped over the shoulders and held by bent arms; bodies are exposed. The youth wears a purple headband; the man wears a purple wreath and carries a staff. The youth runs to the right, looking back at the man.

Side B: Boy with lyre fleeing. He wears the himation which is thrown back and held by bent arms. He carries a seven-string lyre with strap (indicated with dilute paint).

This is an early work by Hermonax, a pupil of the Berlin painter. Adhering to the compositional style of his master, Hermonax has painted the same subject on both sides of the vase, with the result that the man appears to be pursuing two boys, one on one side, one on the other side. This organization of the composition creates the impression that the figures are not confined to a small panel, but revolve around the vase.

Fig. 26

Fig. 27

WU 3282; stamnos (Figs. 26-27); assigned to the Kensington Class (Beazley, Philippaki); ca. 460-450 B.C.

Ht. 25.8cm., Diam. 22.8cm., Diam. base 11cm.

Side A: symposion. Two male figures reclining on tall couches, a female figure in the center. The bearded man at the right faces left and gestures with the right arm. The left arm rests on a striped pillow; small table and boots are in front of the couch. The youth at the left holds

a lyre in the right hand and turns his head toward the man. Between the male figures stands a girl facing the man. She wears a chiton and plays the double flute.

Side B: three revellers: two youths and a man. The youth in the center with a walking stick moves to the right. The youth on the left and the man on the right offer the central figure a skyphos. All wear wreaths and himatia.

Although this is not an outstanding example of vase painting, it is impressive in its monumentality, clarity, and precision of execution. The static composition of the symposion is an example of the restraint seen in works of art of the 5th century B.C. Some vase-painters of this period were influenced by the large compositions of frescoes. The other side of the vase, though less carefully executed, also conveys a feeling of monumentality with large figures spaced far apart from one another.

WU 3268; stamnos (Fig. 28); Attic, ca. 480 B.C.
Ht. 39.0cm., Diam. 33.8cm., Diam. base 18.1cm., Diam. mouth 24.0cm.

An all-black stamnos in excellent state of preservation. The neck is relatively high and narrow, the body elongated. Handles are painted black; outer edge of foot is reserved. Inside of neck is black, remainder of interior is reserved.

Fig. 28

There are only five all-black stamnoi known. More common are the stamnoi with a single figure painted on the shoulder of one side. Most of these vases display a perfect, lustrous black glaze, which, in combination with the elegant shape, must have commanded the attention of buyers and artists.

WU 3280; pelike (Figs. 29-30); attributed to the Hasselmann painter (H. R. W. Smith); ca. 430 B.C.
Ht. 20.4cm., Diam. 15.7cm., Diam. base 12.1cm.

Side A: two youths facing each other. The youth on the right wears a himation draped about the neck and covering his arms. The youth on the left wears a himation and holds a staff in the right hand as he strides to the right. Both wear headbands.

Side B: single youth in the center moving to the right, holding a staff in the right hand. He is dressed in a himation.

Fig. 29

Fig. 30

The Hasselmann painter was mainly a painter of small pots. The handling of space on our pelike is similar to that on the Nolan amphora (Fig. 25): two youths on one side, a third on the other side. The third youth moves to the right as if he were about to join the other two. The decoration of this vase with its simple, precise drawing and well-balanced composition is characteristic of the period in which Attic red-figure began to lose creative vigor; by the end of the 5th century, compositions had become standardized and representations poorly executed.

Fig. 31

WU 3284; head-vase (Fig. 31); attributed to Class G; the London Class (Beazley); ca. 500-490 B.C.
Ht. 17.5cm; Diam. base 6.3cm., Diam. mouth 12.5cm.

Kantharos in the shape of Negress' head. Arched hair frames the forehead; there is a kerchief on the back of the head. Incised lines indicate pupils and waves in hair. Black paint covers the interior of rim and neck and the entire exterior, with the exception of lips and nostrils. White paint covers the eyebrows and eyes (sclera). A white leaf pattern is seen between handles on the cup.

There are many head vases of Negroes dating to the 5th century; they belong to a larger class of vases called Plastic Kantharoi, a class including heads of male and female figures, satyrs, animals, etc. Most of these were used as drinking cups and their subjects are amusing or exotic. The heads were made in molds, the cup on the potter's wheel. Our example, dating to the early fifth century, displays very careful modelling of the facial features.

WU 3269; bell krater (Figs. 32-33); 4th century A.D.; Campanian, Cumae 'A'I, the Walters Sub-group (Trendall).
Ht. 44.8cm., Diam. base 17.9cm., Diam. mouth 42.6cm.

Side A: two warriors and two female figures. The nude warrior at the left facing right wears a crested helmet, and greaves. He rests his left leg upon a rock. To the warrior's right is a female figure facing left, wearing a long chiton and shawl draped around the waist. She holds a palm frond in the right hand and wreath in the left. To her right is a standing warrior holding a spear and a shield with the Medusa motif. To his right is a female figure facing left, wearing a long chiton and holding a palm frond and basket.

Side B: Three figures and altar. The female figure at the left sits on a stool and wears a himation. She holds a large, shallow bowl. The female figure in the center facing left holds a palm frond and a large shallow bowl. The male figure at the right facing left wears the himation and holds a branch in covered left hand; the right hand is inside the himation. Between the male and standing female figures is an altar with an offering on top.

Fig. 32

Fig. 33

Five of the vases in our collection are from South Italy. The krater shown here is of the Campanian style which flourished during the 4th century B.C. after the decline of Attic pottery. Although the basic technique is derived from that of red-figure, these vases are painted with several colors. Campanian vases are distinguished for the introduction of new subjects drawn from theatrical performances, everyday life, etc. But our vase shows two traditional scenes: a warrior's departure and a sacrifice.

II

Ancient Coins

The John Max Wulfing Collection numbers about 10,000 coins and by virtue of its quality and range is the most significant part of the antiquities in Washington University. Wulfing (1859-1929) was born in St. Louis, attended gymnasium in Germany, and then returned home to devote his career to the family business. But his classical education had stimulated an interest in ancient coins and so he developed a lifelong avocation of collecting and studying them. His chief interest was in the Roman period and thus the collection contains very large numbers from every age, from the first cast *aes* issues and silver *denarii* of the Republic to Imperial coins of every type. The most attractive of the latter are the *aurei* of the emperors of the first two centuries after Christ. There are also many gold and other issues of Byzantium which cover most of the history of that empire.

Wulfing acquired Greek coins more deliberately with the result that the more than 400 pieces are of high quality and cover all regions and periods, from Sicily and Magna Graecia to Anatolia, Syria, and India and from the earliest Lydian issues to the autonomous cities of the Roman empire. The prize of the entire collection is the famous Syracusan decadrachm issued after the great victory over the Athenians in 413 B.C., but there are many other pieces of great beauty and of similar historical interest. The Greek coins now are being prepared for publication, and the entire collection is available to students in a course that is regularly offered in the curriculum.

In 1928 Wulfing made a gift of his cabinet to the University with the stipulation that it and its large library be securely housed in a separate room. For many years it was situated in the old Brookings Library where it was under the care of Professor John Tavenner, then Chairman of the Classics Department, and of his colleague, Professor Thomas Duncan. They made some few additions to the Greek coins between 1930 and the late 1940's. With the construction of the Steinberg Art Gallery the collection was moved therein, and it is now located in its own special room. Though not a professional scholar, Wulfing was a good friend of such famous numismatists as Mattingly and Regling, and occasionally read papers at gatherings of learned societies. He also

made gifts of his coins to other institutions besides Washington University, and these included the American Numismatic Society in New York City, the British Museum, and Bowdoin College in Brunswick, Maine. Bowdoin, near Wulfing's summer home, received fifty Roman Imperial coins and these have been published by this writer in *Ancient Art in Bowdoin College* (Harvard University Press, 1964) in the chapter on coins, pp. 139-176.

The coins published herein are intended solely to indicate the range and excellence of this collection. Production costs limited the number of illustrations, which are indicated in the catalogue by the use of an asterisk before the abbreviations of *obverse* and *reverse* in each case. In one instance (No. 8) the archaic *koppa* has had to be rendered as a *K*. Finally, the coins illustrated are shown in larger than actual size and the format for the Greek selections follows that in the new series on North American Collections published by the American Numismatic Society. Dates, however, have been added.

KEVIN HERBERT
Professor of Classics
and Curator of the
Wulfing Collection of Coins

1. CAMPANIA: NEAPOLIS *Ca.* 400-340 B.C.
   * *Obv.* Diademed female head; to l., grape cluster; below, ΣΤΑ; to r., Χ.
   Rev. ΝΕΟΠΟΛΙΤΩΝ; man-headed bull crowned by a flying Nike; below, Κ.
   7.25. Didrachm.

2. CALABRIA: TARENTUM *Ca.* 550-500 B.C.
   Obv. ΤΑΡΑΣ (retrograde spelling and letters); Taras riding a dolphin; below, cockle.
   Rev. Wheel of four spokes.
   7.98. Stater.

3. CALABRIA: TARENTUM 272-*ca.* 235 B.C.
   Obv. Dioskouroi on cantering horses; above, Φ.
   Rev. Taras riding a dolphin, holding a shield and two lances; below, crests of waves.
   6.27. Didrachm.

4. LUCANIA: METAPONTUM *Ca.* 550-470 B.C.
   Obv. ΜΕΤΑ; ear of barley.
   Rev. Ear of barley, incuse.
   7.90. Stater.

No. 1. *Obv*. Neapolis.

No. 7. *Obv*. Caulonia.

No. 5. *Obv*. Sybaris.

No. 8. *Obv*. Croton.

No. 5. *Rev*. Sybaris.

No. 10. *Rev*. Leontini.

5. LUCANIA: SYBARIS *Ca.* 550-510 B.C.
   * *Obv.* ΣΥ (retrograde); bull standing, looking back.
   * *Rev.* Same type, incuse.
   7.70 Stater.

6. LUCANIA: THURIUM *Ca.* 443-400 B.C.
   Obv. Head of Athena in Attic helmet, with olive wreath on bowl.
   Rev. [Θ]ΟΥΡΙΩΝ; bull walking; in exergue, a fish.
   7.80. Stater.

7. BRUTTIUM: CAULONIA *Ca.* 530-480 B.C.
   * *Obv.* ΚΑΥΛ; Apollo holding a branch and a small running figure, who also holds a branch; to r., a stag; below, a sapling.
   Rev. Apollo and a stag, incuse; smaller figure in outline.
   7.82. Stater.

8. BRUTTIUM: CROTON *Ca.* 530-480 B.C.
   * *Obv.* ΚΡΟ; tripod.
   Rev. Tripod incuse.
   7.97. Stater.

9. SICILY: CATANA 461-413 B.C.
   Obv. ΚΑΤΑ[ΝΑΙΟΝ]; laureate head of Apollo.
   Rev. Quadriga; above, a flying Nike.
   17.11. Tetradrachm.

10. SICILY: LEONTINI Ca. 450 or later.
   Obv. Quadriga; above, a flying Nike.
   * *Rev.* ΛΕΟΝΤΙΝΟΝ; head of a lion with four barley grains around it.
   17.47. Tetradrachm.

11. SICILY: MESSANA *Ca.* 430-396 B.C.
   * *Obv.* Biga of two mules; above, a flying Nike; in exergue, two dolphins.
   * *Rev.* ΜΕΣΣΑΝΙΟΝ; running hare; below, a dolphin.
   17.08. Tetradrachm.

12. SICILY: SYRACUSE *Ca.* 413 or later.
   * *Obv.* Quadriga; above, a flying Nike; in exergue, armor.
   * *Rev.* ΣΥΡΑΚΟΣΙΩΝ (off flan); head of Arethusa; around, four dolphins; to r., below, a scallop shell.
   43.25. Decadrachm.

13. SICILY: SYRACUSE *Ca.* 310-304 B.C.
   * *Obv.* ΚΟΡΑΣ; head of Persephone wearing a barley wreath.
   * *Rev.* ΑΓΑΘΟΚΛΕΙΟΣ; a Nike building a trophy; to l., triskeles.
   16.21. Tetradrachm.

No. 11. *Obv.* Messana.

No. 12. *Rev.* Syracuse.

No. 11. *Rev.* Messana.

No. 13. *Obv.* Syracuse.

No. 12. *Obv.* Syracuse.

No. 13. *Rev.* Syracuse.

No. 14. *Obv*. Syracuse.

No. 14. *Rev*. Syracuse.

No. 15. *Obv*. Acanthus.

No. 16. *Obv*. Mende.

No. 17. *Obv*. Philip II.

No. 17. *Rev*. Philip II.

No. 19. *Obv*. Demetrius Poliorcetes.

No. 19. *Rev*. Demetrius Poliorcetes.

No. 21. *Obv*. Thasos.

No. 20. *Obv*. Antigonas Gonatus.

No. 22. *Obv*. Lysimachus.

No. 20. *Rev*. Antigonas Gonatus.

No. 22. *Rev*. Lysimachus.

14. SICILY: SYRACUSE *Ca.* 357-317 B.C.
   * *Obv.* Head of Apollo laureate; behind, fulmen.
   * *Rev.* ΣΥΡΑΚΟΣΙΩΝ; tripod.
   3.51. Electrum. 50 litr.

15. MACEDON: ACANTHUS *Ca.* 500-450 B.C.
   * *Obv.* Lion on bull; in exergue, floral ornament.
   Rev. Incuse square.
   17.25. Tetradrachm.

16. MAEDON: MENDE *Ca.* 450-424 B.C.
   * *Obv.* Dionysus holding kantharos and reclining on back of an ass.
   Rev. ΜΕΝΔΑΙΟΝ framing vinestock with four grape clusters.
   17.10. Tetradrachm.

17. MACEDONIAN KINGS: PHILIP II *Ca.* 356-336 B.C.
   * *Obv.* Laureate head of Apollo.
   * *Rev.* ΦΙΛΙΠΠΟΥ, in exergue; biga; below, fulmen.
   8.47. Gold stater.

18. MACEDONIAN KINGS: ALEXANDER III 336-323 B.C.
   Obv. Head of Athena in Corinthian helmet with serpent on bowl.
   Rev. ΑΛΕΞΑΝΔΡΟΥ; Nike holding trident and wreath; to l., K; below, P.
   8.42. Gold stater.

19. MACEDONIAN KINGS: DEMETRIUS POLIORCETES 306-283 B.C.
   * *Obv.* Head of Demetrius, diademed and horned.
   * *Rev.* ΒΑΣΙΛΕΩΣ ΔΗΜΗΤΡΙΟΥ; Poseidon with trident standing with foot on rocks; to l. and r., monograms.
   16.92. Tetradrachm.

20. MACEDONIAN KINGS: ANTIGONAS GONATUS 277-239 B.C.
   * *Obv.* Macedonian shield; in center, head of Pan with pedum at shoulder.
   * *Rev.* ΒΑΣΙΛΕΩΣ ΑΝΤΙΓΟΝΟΥ; Athena Alkis; to l., Macedonian helmet; to r., monogram.
   17.12. Tetradrachm.

21. THRACIAN ISLANDS: THASOS Ca. 525-463 B.C.
   * *Obv.* Satyr ravishing a nymph.
   Rev. Incuse square.
   8.84. Stater.

22. KINGS OF THRACE: LYSIMACHUS 306-281 B.C.
   * *Obv.* Head of deified Alexander III.
   * *Rev.* ΒΑΣΙΛΕΩΣ ΛΥΣΙΜΑΧΟΥ; Athena seated with spear and shield, holding a Nike; to l. and r., monograms.
   17.16. Tetradrachm.

No. 24. *Obv.* Athens.

No. 25. *Rev.* Athens.

No. 24. *Rev.* Athens.

No. 28. *Obv.* Elis.

No. 25. *Obv.* Athens.

No. 31. *Obv.* Magnesia.

23. ATTICA: ATHENS *Ca.* 520-480 B.C.
Obv. Head of Athena in Attic helmet.
Rev. ΑΘΕ; owl; to l., olive spray.
16.93. Tetradrachm.

24. ATTICA: ATHENS *Ca.* 450 B.C. or later.
* *Obv.* Head of Athena in Attic helmet with olive wreath.
* *Rev.* ΑΘΕ; owl; to l., olive spray and crescent.
16.98. Tetradrachm.

25. ATTICA: ATHENS 140/39 B.C.
* *Obv.* Head of Athena Parthenos in Attic helmet.
* *Rev.* ΑΘΕ; owl on amphora with olive wreath; ΕΥΜΗΛΟΣ ΚΑΛΛΙΦΩΝ ΗΡΑ; on amphora, Η, to r., Tyche with cornucopiae; below, ΜΕ.
16.40. Tetradrachm.

26. AEGINA *Ca.* 500 B.C.
Obv. Sea-turtle; lunate punch mark on shell.
Rev. Incuse square divided into five sections.
12.00. Stater.

27. CORINTHIA: CORINTH *Ca.* 520-500 B.C.
Obv. ΚΟΡΡΑ; Pegasus flying.
Rev. Incuse of "swastika" pattern.
8.14. Stater.

28. ELIS *Ca.* 420 B.C.
* *Obv.* Flying eagle with hare in talons.
Rev. FA; fulmen with volutes above and wings below.
5.44. Drachm.

29. MYSIA: PERGAMUM *Ca.* 200 B.C. or later.
Obv. Cista mystica with serpents; all in ivy wreath.
Rev. Bow in case between serpents; to l., ΕΦΕ; to r., female figure holding torch.
12.50. Cistophoric tetradrachm. Mint of Ephesus.

30. AEOLIS: LESBOS *Ca.* 440-350 B.C. or later.
Obv. Head of Asclepius.
Rev. Head of snake in square.
2.52. Electrum hecte

31. IONIA: MAGNESIA *Ca.* 190-133 B.C.
* *Obv.* Head of Artemis wearing stephanus; at shoulder, bow and quiver.
Rev. ΜΑΓΝΗΤΩΝ; Apollo holding fillet and leaning against tripod, which is surmounted by a vessel; to l., ΕΥΦΗΜΟΣ ΠΑΥΣΑΝΙΟΥ; below, cruciform meander; all in laurel wreath.
14.99. Tetradrachm.

No. 32. *Obv.* Smyrna.

No. 36. *Rev.* Ptolemy I.

No. 33. *Obv.* Lydia.

No. 37. *Obv.* Ptolemy II.

No. 34. *Obv.* Persian daric.

No. 36. *Obv.* Ptolemy I.

No. 37. *Rev.* Ptolemy II.

32. IONIA: SMYRNA *Ca.* 190-133 B.C.
* *Obv.* Turreted head of Cybele.
Rev. ΣΜΥΡΝΑΙΩΝ; below, monogram; all in oak wreath.
16.51. Tetradrachm.

33. LYDIAN KINGS: CROESUS 561-546 B.C.
* *Obv.* Foreparts of a lion and bull face to face.
Rev. Two incuse squares.
8.01. Gold stater.

34. PERSIAN EMPIRE *Ca.* 490 or later.
* *Obv.* King of Persia in kneeling-running attitude, holding bow and spear.
Rev. Oblong incuse.
8.31. Gold daric.

35. INDO-BACTRIAN KINGS: APOLLODOTUS I *Ca.* 140-120 B.C.
Obv. ΒΑΣΙΛΕΩΣ ΑΠΟΛΛΟΔΟΤΟΥ ΣΩΤΗΡΟΣ; elephant; below, monogram.
Rev. (Kharosti inscription) Indian bull; below C.
2.40. Indian drachm. Square.

36. EGYPT: PTOLEMY I 305-285 B.C.
* *Obv.* Diademed head of Ptolemy I; behind head, Δ.
* *Rev.* ΒΑΣΙΛΕΩΣ ΠΟΛΕΜΑΙΟΥ; eagle on fulmen; to l., P over monogram.
14.27. Tetradrachm.

37. EGYPT: PTOLEMY II *Ca.* 260 B.C.
* *Obv.* Head of Arsinoe, horned, veiled, and wearing diadem and stephanus; to l., K.
* *Rev.* ΑΡΣΙΝΟΗΣ ΦΙΛΑΔΕΛΦΟΥ; double cornucopiae with fillet.
27.42. Gold octodrachm.

38. CYRENAICA: CYRENE *Ca.* 431-323 B.C.
Obv. ΚΥΡΑΝΙΟΝ; quadriga driven by Nike.
Rev. ΠΟΛΙΑΝΘΕΥΣ; Zeus Ammon sacrificing before thymiaterion.
8.39. Gold stater.

39. ROMANO-CAMPANIAN 269-*ca.* 222 B.C.
* *Obv.* Head of Hercules.
* *Rev.* ROMANO; wolf suckling Romulus and Remus.
6.83. Didrachm.

40. ROMANO-CAMPANIAN 218-117 B.C.
* *Obv.* Head of Janus.
Rev. ROMA; two soldiers taking oath over a pig held by a kneeling youth.
3.41. Gold half-stater.

No. 39. *Obv.* Romano-Campanian.

No. 39. *Rev.* Romano-Campanian.

No. 40. *Obv.* Romano-Campanian.

No. 42. *Obv.* Denarius of Julius Caesar.

No. 43. *Obv.* Aureus of Augustus.

No. 44. *Obv.* Aureus of Nero.

No. 45. *Obv.* Aureus of Vespasian.

No. 46. *Obv.* Aureus of Trajan.

41. ROMAN: AES GRAVES. *Ca.* 222-205 B.C.
Obv. Head of Janus bearded; below, bar.
Rev. Prow of ship, r.; above, l.
Ca. 300. Cast As.

42. ROMAN. SILVER. *Ca.* 44 B.C.
* *Obv.* Head of Julius Caesar, r., laureate and veiled. DICT IN PERPETVO CAESAR
Rev. Venus Victrix standing, l., holding Victory, resting l. arm on shield placed on globe. C. MARIDIANVS
3.90. Denarius.

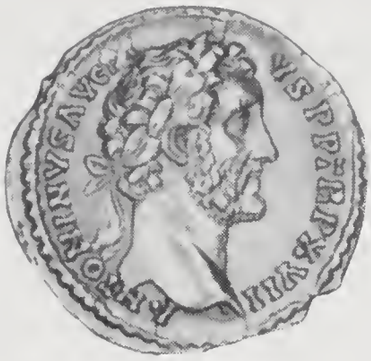
43. ROMAN. GOLD. 15-12 B.C.
* *Obv.* Head of Augustus, r., bare. AVGVSTVS DIVI F
Rev. Augustus seated on platform receiving olive branches from two standing soldiers. In exergue, IMP X
7.85. Aureus. Mint of Lugdunum.

44. ROMAN. GOLD. A.D. 64-65.
* *Obv.* Head of Nero, r., laureate. NERO AVGVSTVS CAESAR
Rev. Nero on l., radiate and standing, holding scepter and patera; Empress on r., veiled and standing, holding patera and cornucopiae. AVGVSTVS AVGVSTA
7.12. Aureus.

45. ROMAN. GOLD. A.D. 73.
* *Obv.* Head of Vespasian, r., laureate. IMP CAES VESP AVG CENS
Rev. Pax standing, holding caduceus in r. hand over purse on tripod and holding branch over l. arm.
7.14. Aureus.

46. ROMAN. GOLD. A.D. 112.
* *Obv.* Head of Trajan, r., laureate. IMP TRAIANVS AVG GER DAC PM TR P COS VI PP
Rev. Head of Nerva, r. DIVVS PATER TRAIAN
7.15. Aureus.

47. ROMAN. GOLD. A.D. 153-154.
* *Obv.* Head of Antoninus Pius, r., laureate. ANTONINVS AVG PIVS PP TR P XVII
Rev. Antoninus standing, togate, with globe in r. hand and scroll in l. COS IIII
7.22. Aureus.



No. 47. *Obv.* Aureus of Antoninus Pius.

No. 48. *Obv.* Aureus of M. Aurelius.

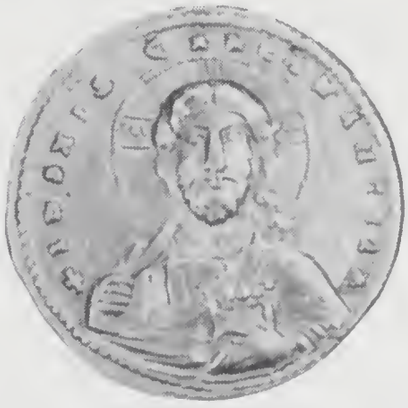
No. 49. *Obv.* Aureus of Lucius Verus.

No. 50. *Obv.* Solidus of Constantine.

No. 51. *Obv.* Solidus of Julian.

No. 52. *Obv.* Solidus of Justinian.

No. 53. *Obv.* Nomisma of Nicephorus II and Basil II.



No. 53. *Rev.* Nomisma of Nicephorus II and Basil II.

48. ROMAN. GOLD. A.D. 174-175.

* *Obv.* Head of Marcus Aurelius, r., laureate. M ANTONINVS AVG GERM TR P XXIX

Rev. Liberalitas, draped, holding up abacus in r. hand and cornucopiae in l. LIBERAL AVG VI IMP VII COS III

7.31. Aureus.

49. ROMAN. GOLD. A.D. 163-164.

* *Obv.* Head of Lucius Verus, r., bare. L VERVS AVG ARMENIACVS

Rev. Verus seated, flanked by standing officers; below them, king Sohaemus with arm raised. TR P IIII IMP II COS II. REX ARMEN DAT

7.33. Aureus.

50. ROMAN. GOLD. A.D. 317 and later.

* *Obv.* Head of Constantine, r., diademed. CONSTANTINVS P F AVG

Rev. Mars advancing between two captives, holding lance in r. hand and trophy over l. shoulder. VIRTVS EXERCITVS GALL In exergue, TR

4.60. Solidus. Mint of Trier.

51. ROMAN. GOLD. A.D. 361-363.

* *Obv.* Bust of Julian, r., diademed and bearded. FL CL IVLIANVS P F AVG

Rev. Julian in armor moving to r., dragging captive with r. hand and holding trophy in l. VIRTVS EXERCITVS ROMANORVM. In exergue, ANTI

4.02. Solidus. Mint of Antioch.

52. BYZANTINE. GOLD. A.D. 538 or later.

* *Obv.* Bust of Justinian, helmeted and armored, holding sword in r. hand over shoulder. DN IVSTINIANVS P F NC

Rev. Winged Victory holding cross; in field, l., star. VICTORIA AVGG GA. In exergue, CONOB

4.50. Solidus. Mint of Constantinople.

53. BYZANTINE. GOLD. A.D. 963-969.

* *Obv.* Busts of Nicephorus II and Basil II, facing. Between them they hold patriarchal cross. NICEFOR′ CEBASIL′ AVGG LK

* *Rev.* Bust of Christ, facing, holding book of Gospels in l. hand. + IHΣ XPΣ REX REGNANTIVM

4.25. Nomisma.

III

Greek Papyri

The Greek papyri in the Washington University Library, acquired in 1923 from the Egypt Exploration Society through Sir William Flinders-Petrie, are relics of the later ages of the ancient Oxyrhynchus. There are pieces from as early as the first and as late as the eighth century of our era, while the greater number of the papyri seem to date to the Byzantine period. The least prepossessing scraps were no doubt removed from the collection before it was sent to St. Louis; the collection was also submitted to the scrutiny of the Egypt Exploration Society's own papyrologist, Professor Hunt, before being released for distribution, and may thereby have been relieved of pieces of special interest to him. Within the limits suggested by these two procedures, the collection contains just such a record of the social and economic life of ancient Oxyrhynchus as might be expected of a random selection of its collective waste-paper baskets.

Literary texts—which may have been produced less frequently than, say, private letters, and which were certainly less readily discarded—are far outnumbered in the Washington University collection, as in papyri recovered from Greco-Roman Egypt in general, by texts of a documentary nature. Material of a literary nature has, however, proved of particular interest, increasing the body of classical literature available to the modern world, and improving our knowledge of the textual history of texts surviving in medieval manuscript. It is symptomatic of the special interest adhering to this sort of material that the only two papyri published to date from the Washington University collection are of a literary nature.

One of these two papyri is a large fragment of a leaf from a papyrus codex of Homer's *Iliad*. This fragment was described by Washington University Professor F. M. DeBatin in an oral presentation before the annual meeting of the Archaeological Institute of America in 1930; an abstract of Professor DeBatin's presentation appears in the *American Journal of Archaeology 52,* 1931, p. 62. The quality of the papyrus—it is thick and dark—and of the ink—faded brown, applied with a thick pen—suggest that the book represented by this fragment was produced

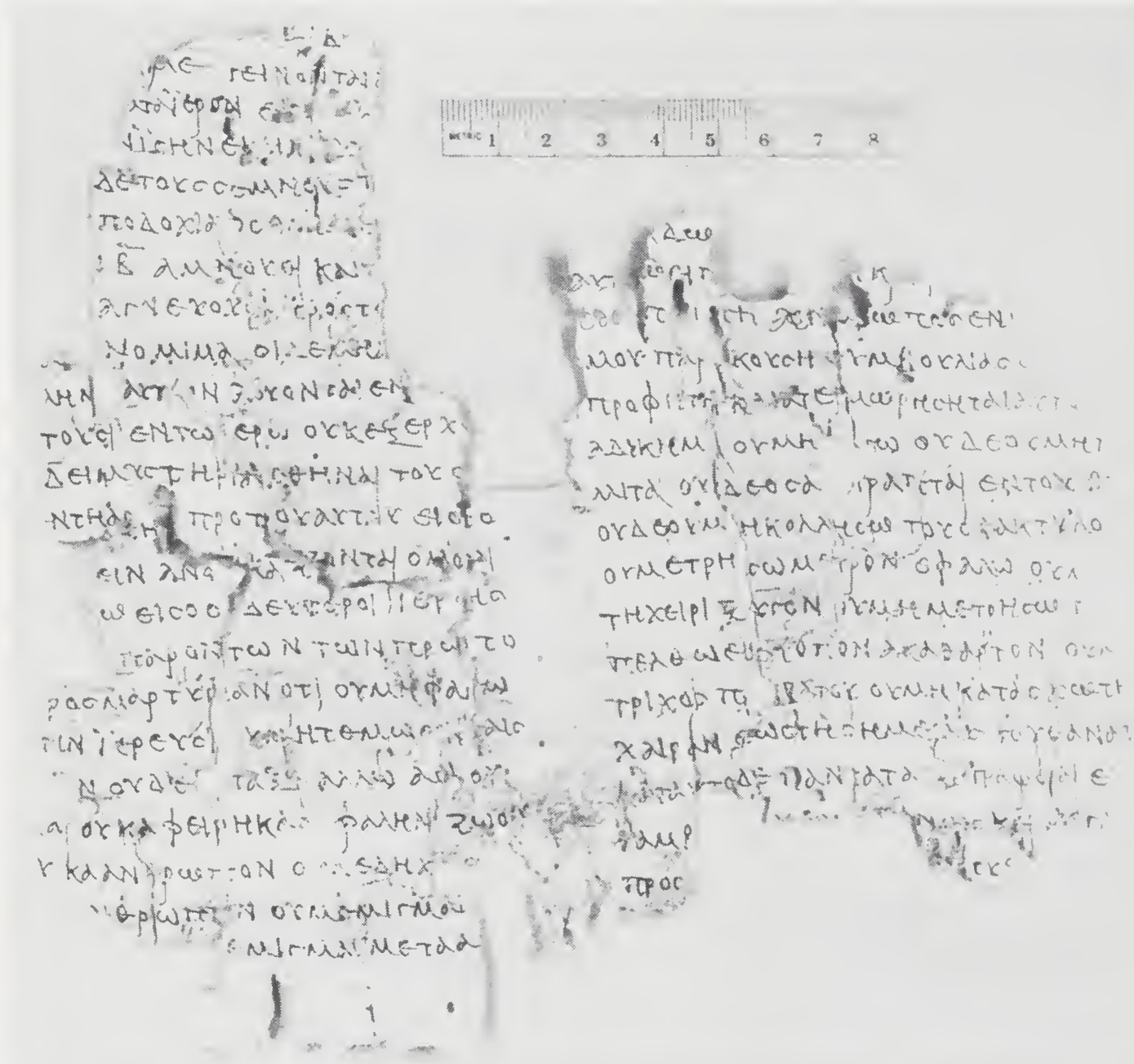


PLATE 1. Treatise on Priests and Temples

at a later date than the majority of classical texts known from published papyri, possibly in the fifth century of our era. Texts of the Homeric epics are by far the most common among literary papyri found in Oxyrhynchus and in Egypt generally; another, smaller fragment in the Washington University collection contains a portion of a commentary upon the *Iliad* from a scroll of the second century.

Several fragments from the Washington University papyrus collection were published in the *Harvard Theological Review*, vol. 53, 1961, pp. 159-170, by Professor Verne B. Schuman of the University of Indiana. These contain portions of a treatise on Egyptian priests and temples from the second century of our era (Plate 1), including a portion of the Egyptian priests' oath to abstain from forbidden food, drink, fabric, and agricultural tasks. An unpublished fragment (Plate 2a)

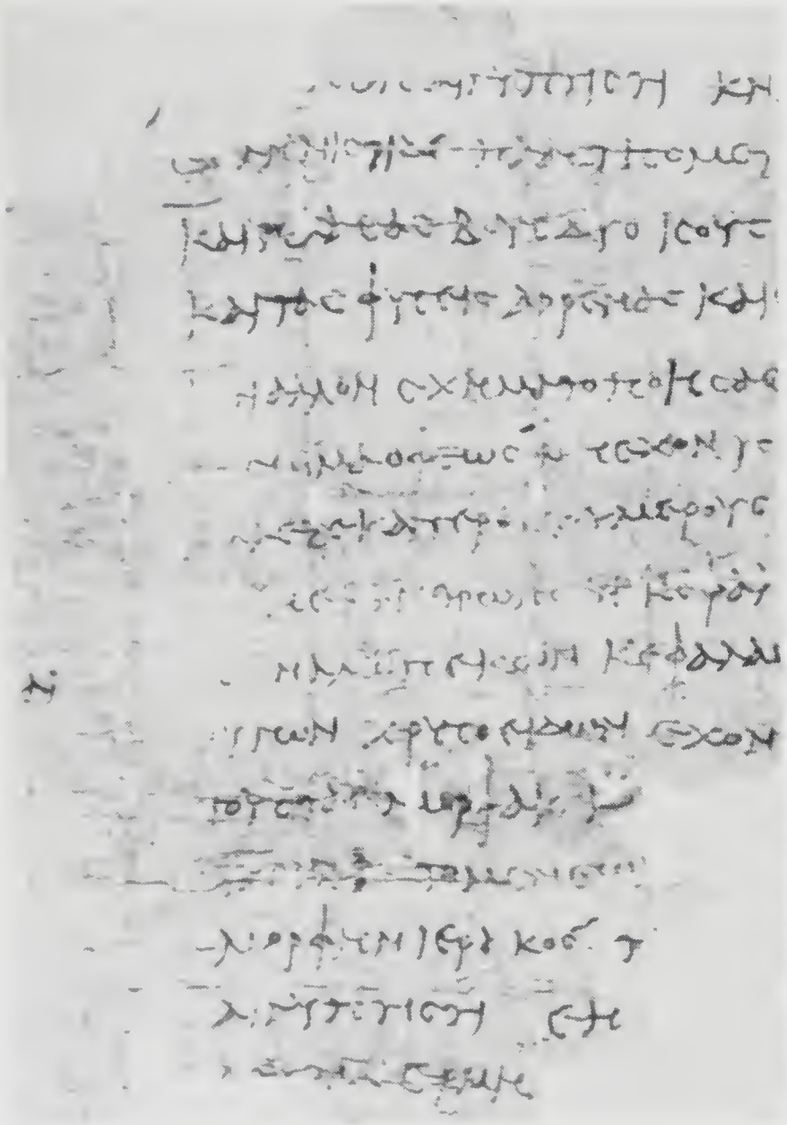


PLATE 2a. Description of cult-objects

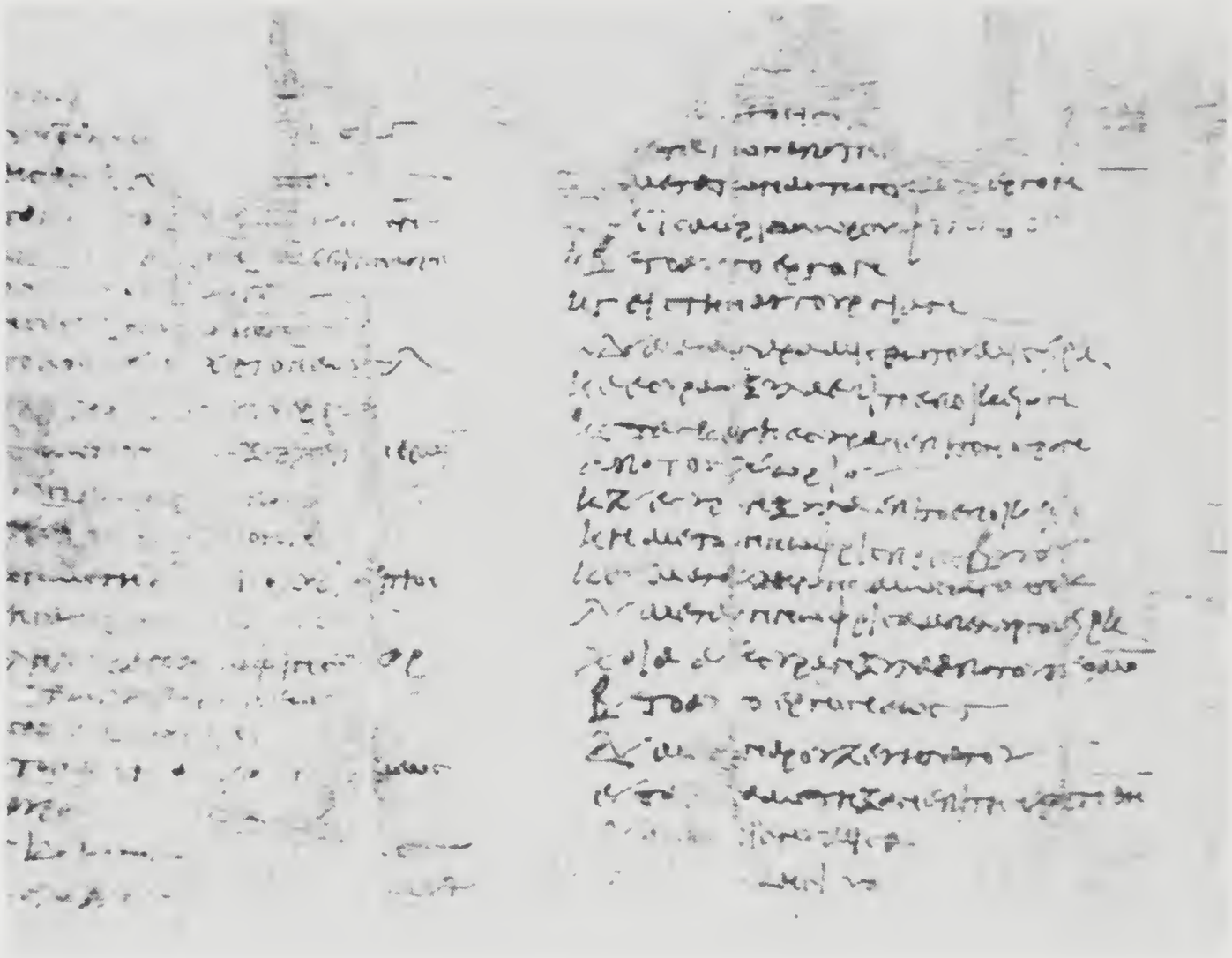


PLATE 2b. Estate overseer's journal

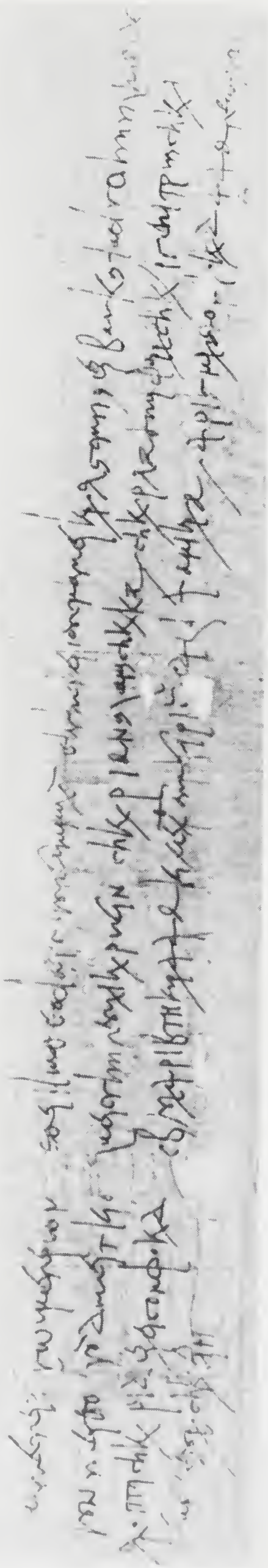


PLATE 3a. Account of wine

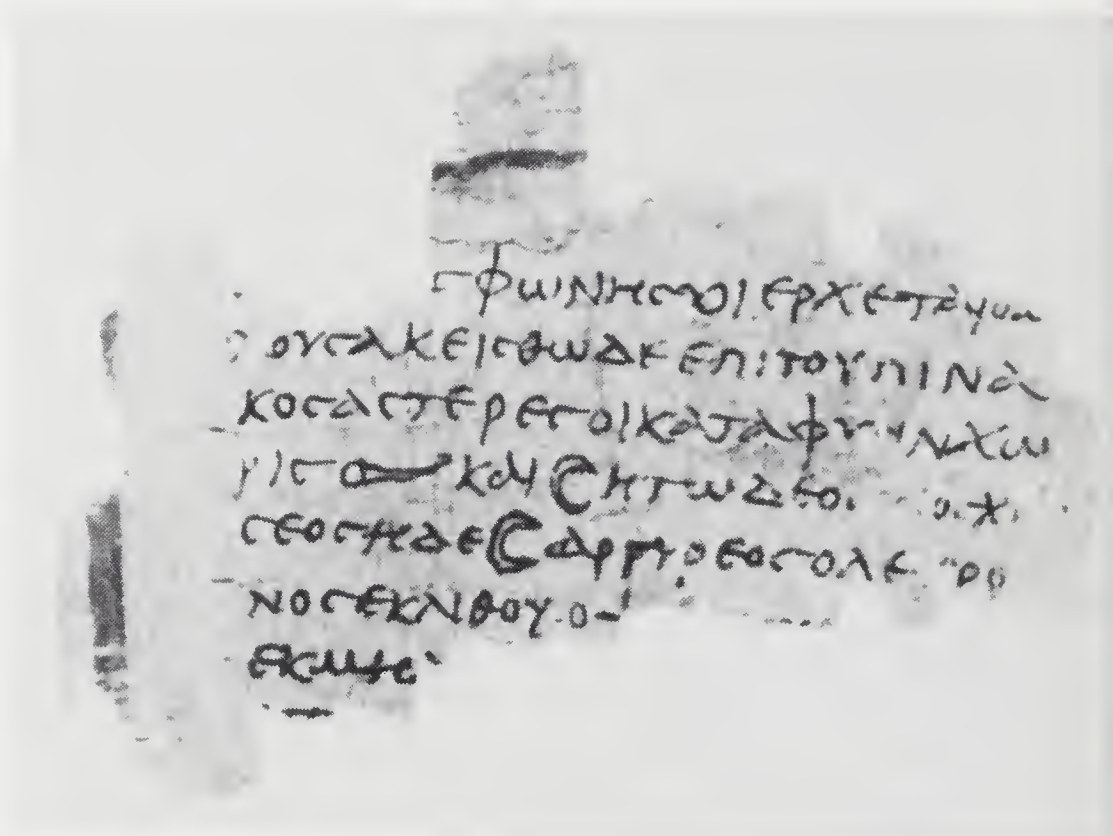


PLATE 3b. Astrological text

PLATE 3c. Fragment of drawing

seems to contain a description of Egyptian cult-objects, representations of mixed man-and-beast monsters. Among other unpublished fragments of unidentified literary texts are two from a second-century astrological or magical treatise (Plate 3b) using the conventional symbols of sun and moon, and giving information as to metals and stones associated with these and with the planets.

Literary papyrus texts have the merit, from the point of view of the modern student, of legibility. In the more numerous documentary texts, the difficulties created by the ravages of time are compounded by the vagaries of ancient penmanship. The papyri of the Washington University collection, like those of other collections assembled by excavation in Oxyrhynchus or elsewhere in Egypt, present a record of daily life in the ancient world unparalleled by sources of any other sort: private letters, journals, and accounts are numerous, as are records of private legal translations—of marriage and divorce, transmission of property by testamentary disposition, sale or lease of various kinds of property, receipts for all manner of payment; also present are public documents—registrations of birth, death, or property; tax receipts; the records and communications of civil, military, and religious officials of many sorts. The examples chosen for description and illustration below were selected in part on the basis of their superior state of preservation.

One of the earliest documents in the Washington University papyrus collection is a private letter from a woman called Dionysia to a man she calls brother, Panechotes. The writer urges her correspondent to send her a letter, money, and writing paper; she conveys information concerning a hearing in which both parties are to appear before a magistrate; she ends in a familiar fashion, with the transmission of greetings from the various members of her household to the various members of his. The handwriting on this papyrus is clear, but crude; spelling and grammar are distinctly substandard.

Another document of relatively early date—possible the first century of our era—and written with care, but fluently, no doubt by the hand of a professional scribe, is part of a contract of loan, crossed out by way of cancellation after repayment. Also in the manner of legal contracts is a fragment from an agreement whereby the lessees of a mill undertake to protect the lessors from legal claims relating to the period of the lease: The text begins with the customary protocol, giving names, patronyms, citizenship, and rank of the various parties to the agreement, and then continues (line 7), "We agree that if anyone takes action against you, Hermouthion, or your husband Sarapion, on the grounds of written or unwritten obligations incurred during the period of our lease of your mill—from (the month) Pharmouthi of the past year to

the same month of this year—we shall defend the case at our own expense as if (obliged to do so) by legal decision. . . ."

Little removed from the document described above in point of script and date is a portion of two columns of an estate overseer's journal (Plate 2b), perhaps of the second century of our era. The days of the month are numbered along the left of each column; each is followed by a terse indication of the day's work: A portion of the second column (lines 7-17) reads:

24th—with the rent agent; rent 120 drachmas
25th—hauled wood to the outbuildings
26th—hauled equipment to the field from the estate
27th—hauled wood to the outbuildings
28th—with the elder, Onnophris
29th—with the heirs of Agathos
30th—with Onnophris the vinedresser, 120 drachmas
Choiak 1st—dragged wood from the river
2nd—the same work through the third
4th—with the teamster. . . .

From a much later period in the life of the ancient city—probably the sixth century of our era—and written in an uncommonly rapid and elegant hand, with much use of abbreviation and symbol, comes the complete text of an account (Plate 3a) of allotments of goods, mainly wine, distributed in the course of work upon an estate. The writer was no doubt an administrator of the estate; the account is addressed only, in a manner familiar from the elaborate courtesy of the Byzantine period, as "your greatness."

Almost of a very late date, and almost Coptic in the use of dull, now faded, ink applied with a very broad pen, are two examples of the folklore of Byzantine Egypt. One is a charm against the scorpion; the other (Plate 3c) a fragment of drawing. The magic charm consists of a series of magical words (the Biblical "Sabbaoth" appears twice, variously spelled, and the word *scorpion* is clearly visible at the lower right) strung together without benefit of grammatical construction. The drawing, so casual as to resemble a doodle, is nonetheless likely to have been of a magical nature.

Zola Marie Packman
Professor of Classics

IV

Rare Books

Opened in 1962, the Rare Books and Special Collections Department of Washington University Libraries seeks to provide a variety of services for scholars and serious researchers. It offers reference service on topics related to the collections, and, many times, is prepared to advise on the rarity and value of books and manuscripts. The Department houses a number of special collections, materials assembled to illustrate some subject, person, or period, the core of whose material is rare or costly to replace. It provides facilities for the protection, preservation, and use of rare, unusual, costly, or fragile materials in two areas: printed books and manuscripts.

The George N. Meissner Collection formed the nucleus of the Department's holdings when it opened. A gift of his family, this collection contains a number of the most important pieces in the Department, including several manuscripts, a polyglot Psalter, and Chapman's *Whole Works of Homer* (1616), all shown in this exhibit. The Department's most individual collection is the Philip Mills Arnold Semeiology Collection, including such topics as the philosophy of language, universal languages, the development of written forms, signs and symbols, shorthand, and cryptography.

PATRICK J. RUSSELL, JR.
Cataloger and Classics Bibliographer

CATHOLIC CHURCH. LITURGY AND RITUAL. HOURS. *Horae Beatae Mariae Virginis secundum Usum Romanum.*

Manuscript. [North-east France, Flanders? First half of 15th cent.] 254 leaves. (225 × 160 mm.) Gothic script. Calendar 17 lines, text 15 lines. Initials. Imperfect: title and leaves of Calendar for October and November lacking. Green levant morocco, sides richly tooled and gilt in compartments of pointillé, in the manner of Le Gascon; doublure of red morocco. Morocco case. Gift of G. Gordon Hertslet.

This interesting French manuscript includes eleven large miniatures, surrounded by ivy-leaf borders, flowers and leaves in gold and colors. Orna-

mented in red and blue, and ruled in purple. The miniatures are the work of a Flemish artist, and are above average. Leaves 155 to 163 contain a Latin Litany in verse by Pierre de Luxembourg, Cardinal and Bishop of Metz, a rare feature.

MARCUS TULLIUS CICERO. *De Oratore.*

Manuscript. [Italy, 1438?] 94 leaves (284 × 208 mm.) Roman minuscules. 27 lines, 1 column. Capital spaces. Modern boards. Meissner Collection.

This manuscript seems to be a working copy for a scholar's library. According to the colophon, the scribe was "Vannes," who completed his work July 7, 1438. The manuscript was executed without much care. There are numerous errors and corrections, some of which the scribe noticed and corrected, and others inserted by a later hand. There is no ornamentation. The text has not been collated.

CATHOLIC CHURCH. LITURGY AND RITUAL. HOURS. *Horae Beatae Mariae Virginis.*

Manuscript. [Northern France, Liège? *ca.* 1450] 105 vellum leaves. (193 × 132 mm.) Gothic script. Calendar 17 lines, text 21 lines. Initials. Red levant morocco by Riviere & Son. Red morocco pull-off case. Meissner Collection.

A typical late French book of hours. It includes thirteen full-page miniatures. The borders of the miniatures and the facing pages are richly illuminated. It is rubricated throughout, and ruled in red. The calendar, subtitles, and rubrics are in French.

THUCYDIDES. *De Bello Peloponnesiaco.* Translated into Latin by Lorenzo Valla. [Treviso, Joannes Rubeus, 1483?]. Meissner Collection.

This is the first Latin edition of Thucydides' work, the translation having been completed by Valla in 1452. The Greek original did not appear until 1502. Pope Nicholas V was quite pleased with Valla's work, and at the pontiff's request, Valla proceeded to translate Herodotus (first published at Venice, 1474). Although Valla had already translated Aesop and six books of the *Iliad,* it is doubtful whether or not he was adequately equipped for Thucydides. Valla is best known for exposing the fictitious character of the so-called Donation of Constantine.

EURIPIDES. *Tragoediae Septendecim.* Quaedam habent commentaria. [Venice, Aldus Pius Manutius, 1503].

The first collected edition of the plays of Euripides, and the first appearance in print of all but four (*Medea, Hippolytus, Alcestis,* and *Andromache* having appeared at Venice *ca.* 1495). Between 1494 and 1515 Manutius

brought out twenty-seven *editiones principes* of Greek authors, including Hesiod (1496), Thucydides (1502), and Demosthenes (1504). The Cretan Marcus Musurus provided the model for the Greek type used, and most of the compositors were from Crete. In order to conserve space, the Aldine Greek types retained the use of ligatures, developed by scribes for rapid writing. This made it possible to represent from two to five letters in the space of a single character. This edition of Euripides is one of Manutius' series of "pocket editions" of classical authors, begun in 1501, which helped to popularize the classics in Italy.

RHETORICA AD HERENNIUM. *M. T. Ciceronis Rhetoricorum Libri recenter Castigati Interpretibus.* [Milan, Giovanni Angelo Scinzenzeler, 1511]. Arnold Semeiology Collection.

This anonymous work, written *ca.* 86-82 B.C., is the only surviving Latin rhetorical treatise to describe in detail the classical art of memory. The Renaissance attribution of the work to Cicero is highly unlikely. With the exception of Lullism, the *Ad Herennium* formed the basis of all mnemonic systems developed during the Middle Ages. Edited by Francesco Maturanzio and others, the volume includes Cicero's *De Inventione*, often printed or bound with the *Ad Herennium* in 16th century editions of the work. The volume, in a contemporary vellum binding, is clearly a composite. Apparently Giovanni Angelo Scinzenzeler has taken excess signatures of the *Ad Herennium* from a 1511 Leonard Pachel edition of both works, and bound them with his own printing of the *De Inventione*. Scinzenzeler's own complete printing of the two works appeared in 1512. No other copies of this composite issue are known.

BIBLE. O. T. PSALMS. POLYGLOT. 1516. *Psalterium Hebraeum, Graecum, Arabicum, & Chaldaeum.* [Genoa, Petrus Paulus Porrus, 1516]. Meissner Collection.

This is the first polyglot Psalter to be printed in types proper to the various languages included. It is also apparently the first book to contain printing in Arabic types. The volume was edited by Agostino Giustiniani, Bishop of Nebbio, who has also provided a commentary on the biblical text. Incorporated into the commentary on Psalm XIX is a biography of Columbus. This is the earliest account of the life of Columbus and contradicts a number of points in the "Life" written by Columbus' son.

AESCHYLUS. *Tragoediae VII.* Scholia in easdem. [Geneva] Officina Henrici Stephani, 1557.

Although the *editio princeps* of Aeschylus appeared at Venice in 1518, Estienne's edition of 1557 is the first to contain the complete text of the *Agamemnon*. It was edited by the Italian philologist Petrus Victorinus. This copy has been specially bound by Colton and Nancy Storm, of Sedona, Ari-

zona. Yellow ochre morocco has been used, with inlaid panels of dark blue and black, forming the outline of a stage. Over the center panel is a large gold-tooled tragic mask. In a slip case.

HOMERUS. *The Whole Works of Homer.* Translated according to the Greeke by Geo. Chapman. London, Nathaniell Butter [1616]. Meissner Collection.

A truly fine piece, this is Samuel Taylor Coleridge's copy of Chapman's translation of the *Iliad* and *Odyssey*, with a number of notes in Coleridge's own hand. The *Batrachomyomachia* and *Hymns* (London, 1624?) have been appended at the end of the volume, and are also annotated by Coleridge. The copy recently has been rebound, and a Coleridge letter to his great love Sarah Hutchinson, formerly bound in, has been provided with a separate protective folder. In the letter Coleridge tells Sarah that he is sending her several books, including Chapman's *Homer.* The poet's autograph presentation inscription to Sarah can be seen at the top of the title page. From her the volume subsequently passed into the library of William Wordsworth, husband of Sarah's sister Mary. The annotations of Coleridge have been published in *Coleridge's Miscellaneous Criticism* (London, 1936).

QUINTUS HORATIUS FLACCUS. *Opera.* London, John Pine, 1733-37. Two volumes.

This edition of Horace was printed wholly from copper plates engraved by John Pine, probably a pupil of the French engraver Bernard Picart. The text was first set in type, and an impression from it on paper was transferred to copper, which was then engraved, the decorations being added at the same time. This prohibitively expensive method produced a page of particular brilliance and precision, and a unity of text and decoration suggestive of Pierre Didot's *Horace* of 1799. The contrast between thick and thin strokes of the letters suggests the later type designs of John Baskerville and Giovanni Battista Bodoni.

PIERRE CARPENTIER. *Alphabetum Tironianum, seu Notas Tironis Explicandi Methodus.* Lutetiae Parisiorum, apud Hippolytum-Ludovicum Guerin & Jacobum Guerin, 1747. Arnold Semeiology Collection.

Carpertier's work is an early attempt to explain the cipherment and decipherment of Tironian notes. These are a tachigraphic shorthand system, that is, one in which the alphabetic characters used have an ideographic value. Said to have been invented by M. Tullius Tiro, freedman of Cicero, one of its features is the use of initial letters to represent words. This feature is still found in today's writing, as, for instance, the use as "N. B." for "Nota bene." Carpentier's work has been largely discredited by later studies.